

Final Visual Presentation
for the degree of
Master of Visual Arts

Printmaking

Richard R. Yates

1983



THE UNIVERSITY OF ALBERTA

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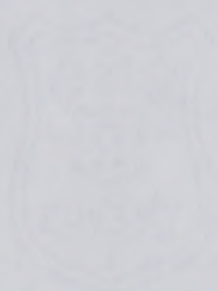
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THE UNIVERSITY OF ALBERTA
M. V. A. FINAL VISUAL PRESENTATION

by

Richard R. Yates

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF VISUAL ARTS

IN

PRINTMAKING
DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

SPRING 1983



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The undersigned certify that they have read, and
recommend to the Faculty of Graduate Studies and Research,
for acceptance, a thesis entitled

M. V. A. Final Visual Presentation

submitted by Richard R. Yates

in partial fulfillment of the requirements for the degree of
Master of Visual Arts.

Date April 19/83

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Statement

I am interested in strengthening my unknown potential for growth by weighing and recording my observations and beliefs. Placing this expressed view back into the cultural context as visual art is essential to my growth and to the development of society. Art does this for me, not only for myself, but for something much larger than myself. This stretching of self often involves what seems to be for me an act of faith, affirmation, or celebration about this larger 'reality'.

My concern is that rational, reactive, mechanistic Western thought has overridden the more subtle inner-directed spiritual potential of the mind and body. My work shows this. The rushed propped veneer of object manipulation seems to have permeated much of my life as a social or cultural belief. I see a correction away from this existential seperateness. Alienation and its preoccupation with surface form in art, culture, and society must be put aside. It is not holistic. A move towards a better understanding, expression, and even appreciation of internal explorations of potential in mind, body, and spirit is needed.

I suspect there is a vast wash of energy within and without us all. Developed intuition, dream understanding, symbolism, creativity, and spiritual investigations would seem to be viable routes to riding with this energy wave. Being stranded, starved, or choked by it does not seem to be the answer.

Art is a check in the scheme of human development, much like dreams serve to offer the individual a reflective view to correction of the self; its fears, weaknesses, and ideals. Ignored or used; fallow or fertile---in the checks and dreams there can be growth. Art which most interests me has an organic stance and is internally accessible. This art attempts a visual testing and expression of internal values. The use of metaphor and belief provide a quality not unlike a condensed dream.

The directness of engraved collograph, relief print, and drypoint best serve me to simply approach and quicken the energy that we are surrounded by. The handmade mark, or drawing, in my work is essential as it allows spontaneous intuition to become visible.

Northwest Coast Native Art, Oriental Art, and the artists Munch, Jawelensky (the meditation portraits), Brancusi (the 'Endless Column' and 'Gate' at Tirgujiu Park), Philip Guston, and H.C. Westermann are historic examples to me. The contemporary works of Sandro Chia, some 'New Image' painters such as David True, as well as the relief prints of the Polish printmakers Skorzewski and Fijalkowski have my admiration.

SLIDES OF VISUAL PRESENTATION

#	TITLE	MEDIUM	SIZE	DATE
I	Form Change	Lithograph	73 X 32 cm	1983
2	Foundations to Reflection	Lithograph	74 X 32 cm	1983
3	Dive	Collograph	113 X 79 cm	1982
4	Whirlpool	Collograph	122 X 81 cm	1982
5	Vessel	Linocut	60 X 35 cm	1982
6	Water Wall	Drypoint	88 X 59 cm	1982
7	Platform to View	Drypoint	60 X 90 cm	1982
8	Ship and Cliff	Drypoint	88 X 59 cm	1982
9	Edge Probe (State I)	Drypoint	90 X 61 cm	1983
10	Edge Probe (State 2)	Drypoint	90 X 61 cm	1983
11	Edge Probe (State 3)	Drypoint	90 X 61 cm	1983
12	Edge Probe (State 4)	Drypoint	90 X 61 cm	1983
13	Platform Ship	Lithograph	80 X 63 cm	1982
14	Seven	Lithograph	73 X 53 cm	1983
15	Ground Waves and Vessel	Relief	242 X 103 cm	1983
16	Opening Up	Relief	243 X 105 cm	1983
17	A Raising Up	Linocut	179 X 102 cm	1983
18	Ground Swell Lift	Collograph	104 X 80 cm	1983
19	Self Projection	Collograph	122 X 81 cm	1982
20	Plane Over Earth	Lithograph	37 X 31 cm	1982
21	Land Lift	Drypoint	37 X 31 cm	1982
22	Light Stab	Drypoint	34 X 17.5 cm	1982
23	Boundary Play	Drypoint	33 X 21 cm	1982
24	Breakwater and Ship	Pastel	69 X 30 cm	1982
25	Foundations-- From Reflection to Appreciation	Relief	105 X 243 cm	1983

